Working off the steady Travis-style alternating-octaves bass pattern that propels the tune along, Page plays tasteful variations on his original acoustic guitar parts on the *How the West Was Won* version of "Going to California" and adds some catchy new motifs as well. FIGURE 1 shows Page and Jones's eight-bar intro to the arrangement, with the latter's mandolin part adapted for guitar in double dropped-D tuning. Notice that Page interrupts the alternating bass pattern in the first bar of the song to interject a melodic fill (which, interestingly enough, is reminiscent of one the guitarist executes with a flatpick on "Over the Hills and Far Away" [*Houses of the Holy*]). When playing this excerpt, be sure to pick all the notes on the bottom four strings with your thumb or a thumbpick, using your index and middle fingers (or middle and ring fingers) to pick the notes on the top two strings.

After settling into the song's fingerpicked intro vamp on the D5 chord in bar 2, Page introduces a catchy new melodic idea in bar 3 with a subtle quarter-step bend to the top note of the second-position Dsus2 chord. Jones harmonizes this repeated melodic idea a major third higher on mandolin, creating a hauntingly beautiful D Lydian modality (D E F# G# A B C#). In bars 7 and 8 of FIGURE 1 both musicians revert to the familiar lead-up to the song's first verse heard in the original, with Page vamping on the droning D5 chord while Jones flatpicks his Bach-like melody.

For those who wish to attempt to capture the sound of this beautifully harmonized melody on one instrument, I've arranged a one-guitar adaptation of this section of the song that combines elements of Page's guitar part and Jones's mandolin part (FIGURE 2). I find that the most comfortable way to execute this figure is to fingerpick the two-note chords on the top two strings with your middle and ring fingers while the thumb picks the alternating D octaves bass pattern on the open sixth and fourth strings. Practice playing the pattern without the quarter-step bends at first, then, once you feel you've gotten it down, add the bends, using the ring finger and pinkie on your fretting hand to push the second and first strings in toward the lower strings. (The index and middle fingers may be used to help bend the strings.)

FIGURE 3 illustrates, for reference, all the chord shapes Page uses to play both the studio and live versions of "Going to California." In each case, the guitarist continues the alternating bass fingerpicking pattern, for the most part without interruption, throughout the entire song.

FIGURE 4 shows another cool embellishment Page and Jones add to the song's main D chord vamp in this live version of "Going to California." Six bars before the second verse (at 1:18), Page fingerpicks a fifth-position Dadd4 chord shape (see FIGURE 3) while Jones harmonizes the syncopated melody on mandolin, this time using notes from the D major scale (D E F# G A B C#), which is also known as the D Ionian mode. The result is a gorgeous, majestic-sounding part. Particularly noteworthy here, in bars 3-6, is the way Page manages to repeatedly execute a quick, Celtic-sounding hammer-on/double pull-off combination on the first string without interrupting or fudging the underlying fingerpicking pattern.

"Going to California" ***(How the West Was Won* version)**

Acoustic Guitar is in double dropped-D tuning (low to high: D A D G B D).

fingerpicked chord shapes

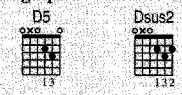


FIGURE 1 intro (0:00)

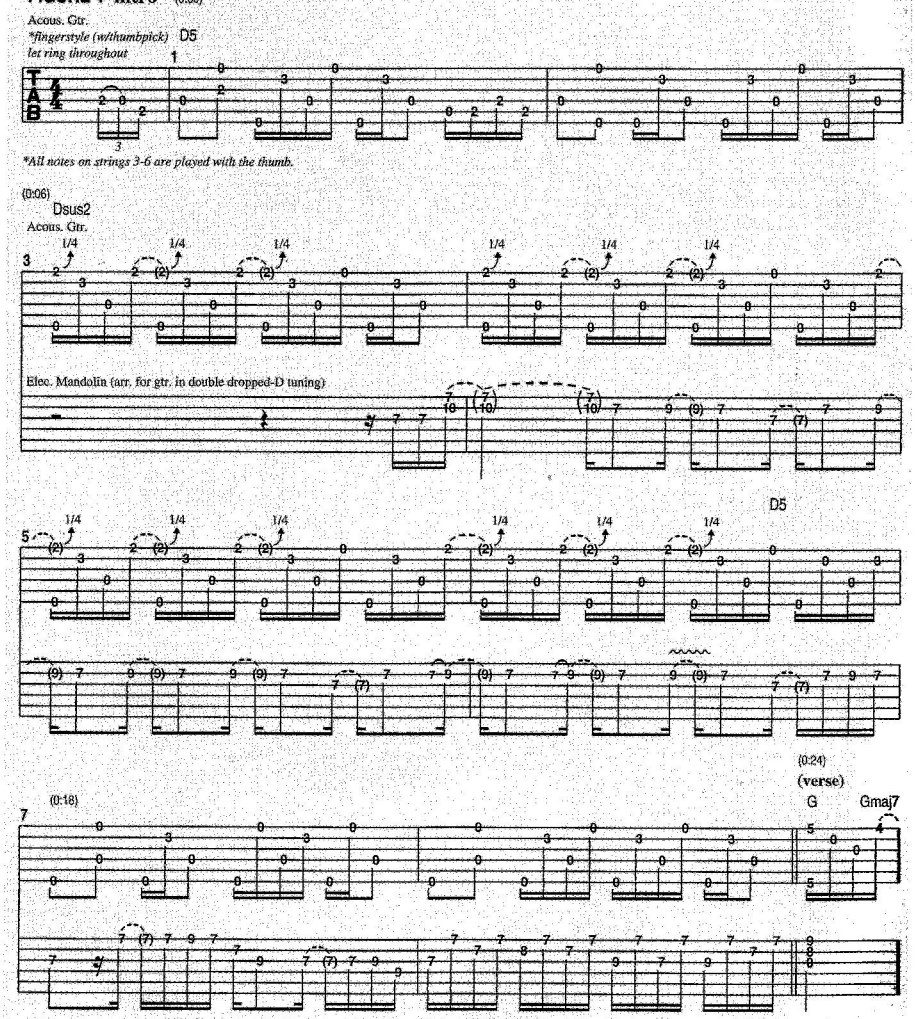
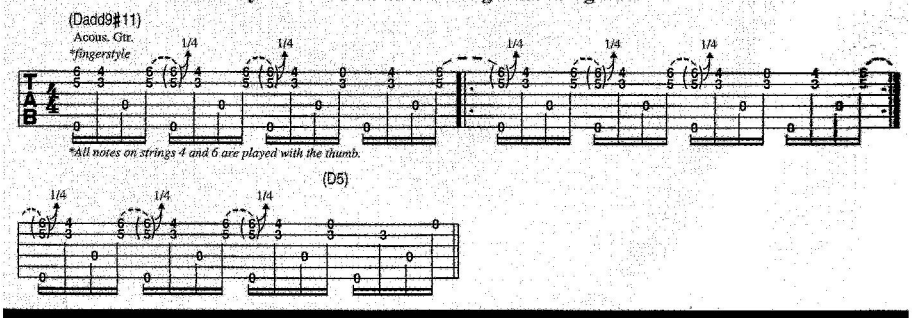


FIGURE 2 harmonized D Lydian riff from intro arranged for one guitar



BARRY PLUMMER

FIGURE 3 fingerpicked chord shapes

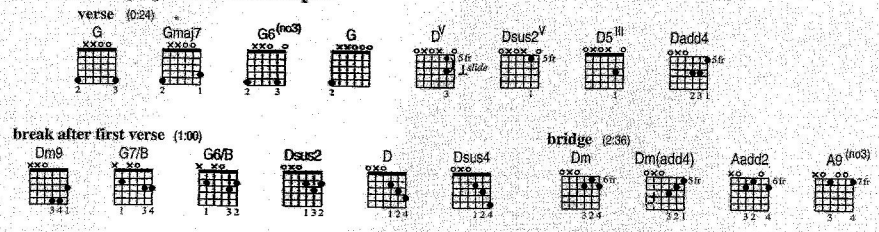


FIGURE 4 harmonized melody before second verse (1:18)

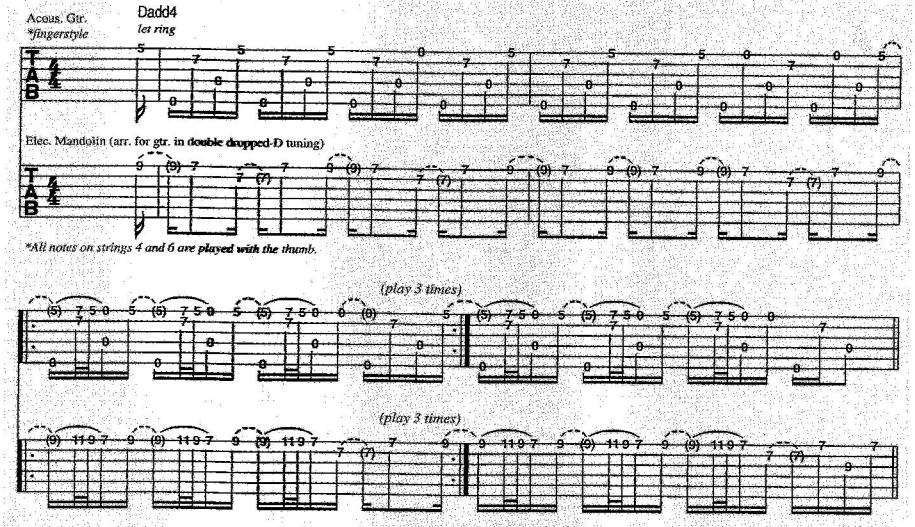

Acous. Gtr.
*fingerstyle
Dadd4
let ring
Elec. Mandolin (arr. for gtr. in double dropped-D tuning)
*All notes on strings 4 and 6 are played with the thumb.
(play 3 times)
(play 3 times)

FIGURE 5 harmonized melody before second verse, arranged for one guitar

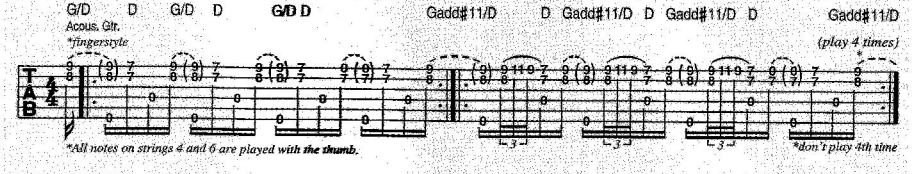

G/D D G/D D G/D D
Gadd#11/D D Gadd#11/D D Gadd#11/D D
Gadd#11/D
Acous. Gtr.
*fingerstyle
(play 4 times)
*All notes on strings 4 and 6 are played with the thumb.
*don't play 4th time

FIGURE 6 fingerpicked "release chord" played before second verse (1:36)

FIGURE 7 fingerpicked outro chord (5:16)

Unless you're a particularly accomplished fingerpicker, you may need a bit of practice to acquire the necessary coordination to execute this slick, tricky move. Although it usually makes sense to practice a new piece of music slowly at first, that isn't the case here. Playing the part at the brisk tempo employed by Page actually makes it easier to get the fingerpicking pattern going on "auto-pilot" while your fretting hand pinkie and index finger independently perform the hammer-on/pull-off sequence on the first string.

My arrangement of this segment of the *How the West Was Won* version of "Going to California" for one guitar, shown in **FIGURE 5**, combines elements of Page's guitar and Jones' mandolin parts. As with the solo guitar adaptation of the D Lydian riff depicted in **FIGURE 2**, I suggest that you execute this composite (**FIGURE 5**) by fingerpicking the top two strings with your middle and ring fingers while your thumb picks the alternating D octave notes. Bar 1, in which all the notes fall comfortably in the seventh position, is fairly easy to play, but bar 2 is a bit more challenging, as you must reach up to the 11th fret with your pinkie to play the top note of the noodly mandolin lick. Try to avoid inadvertently picking the idle G string when playing this figure.

Another cool thing Page does on this live version of "Going to California" is play the G/B chord illustrated in **FIGURE 6** during the vamp before the second verse

"Bron-Yr-Aur Stomp" (*How the West Was Won* version)

Acoustic Guitar is in open G tuning (low to high: D G D G B D)

FIGURE 8 intro (0:00)

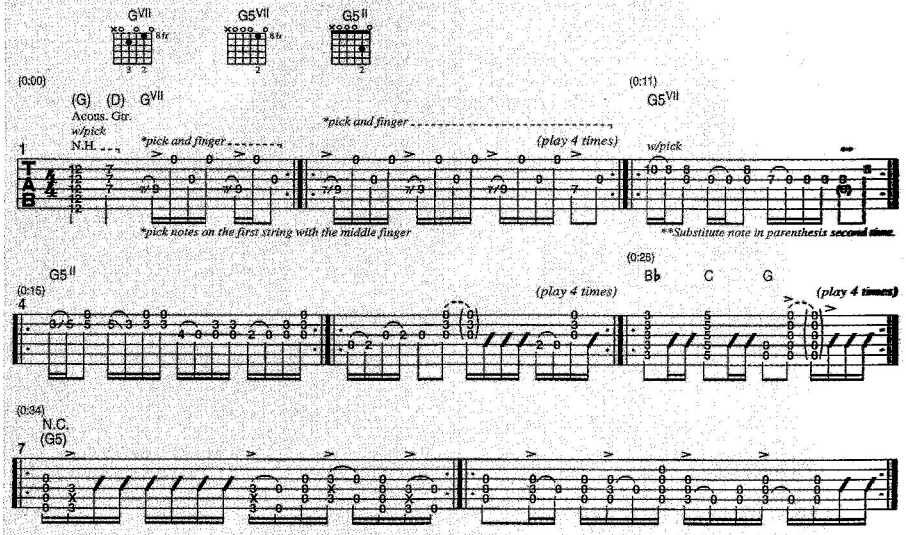
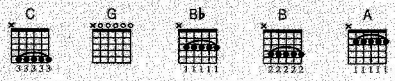


FIGURE 9 verse and chorus chords (0:42)

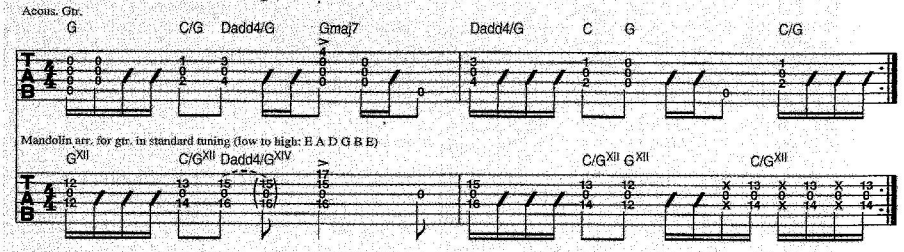


"That's the Way" (*Led Zeppelin III* version) (0:00)

Acoustic guitar is in open G tuning (low to high: D G D G B D).

NOTE: To play along with the recording, tune all strings down one half step (low to high: D♭ G♭ D♭ G♭ B♭ D♭).

FIGURE 10 verse chord vamp


Acous. Gtr.
G C/G Dadd4/G Gmaj7 Dadd4/G C G C/G
Mandolin arr. for gtr. in standard tuning (low to high: E A D G B E)
G^XII C/G^XII Dadd4/G^XIV C/G^XII G^XII C/G^XII

"That's the Way" (*How the West Was Won* version)

Acoustic guitar is in open G tuning (low to high: D G D G B D).

FIGURE 11 verse chord vamp variation (0:24)

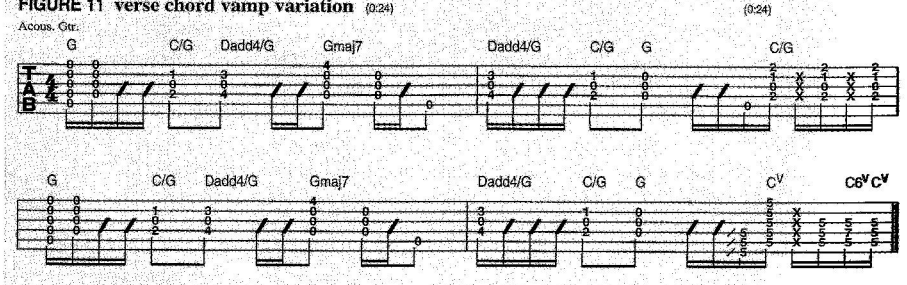


FIGURE 12 verse chord vamp variation (1:12)

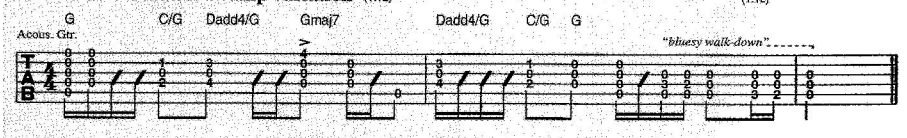
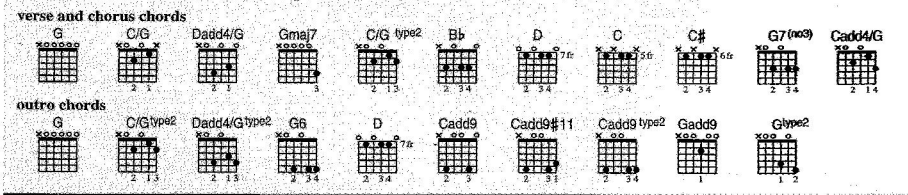


FIGURE 13 strummed chord shapes


verse and chorus chords
G C/G Dadd4/G Gmaj7 C/G type2 B♭ D C C♯ G7 (no3) Cadd4/G
outro chords
G C/G type2 Dadd4/G type2 G6 D Cadd9 Cadd9♯11 Cadd9 type2 Gadd9 G type2

(at 1:36). This move from the I chord (D) to the IV chord (G), with the third (B) on the bottom adds a nice feeling of warmth and progress to the otherwise harmonically static vamp.

Where the studio version of "Going to California" fades out on a final restatement of the droning intro vamp, Page concludes this live performance of the song with a brief move to the darkly beautiful Bbmaj7/D chord voicing illustrated in **FIGURE 7** before finally resolving and coming to a rest on the second-position Dsus2 chord. It's interesting to note that this Bbmaj7/D shape is physically identical to the one Page uses in the fifth position for the Dadd4 voicing shown in **FIGURE 3**.

Jimmy Page plays the live version of "Bron-Yr-Aur Stomp" featured on the recently released *Led Zeppelin DVD* on an acoustic guitar in open G tuning (low to high: D G D G B D). The original studio recording, titled "Bron-Y-Aur Stomp" (1970's *Led Zeppelin III*), however, sounds in the key of F. The difference can be explained by one of two ways: Either Page tuned his guitar down a whole step to open F tuning (low to high: C F C F A C) on the original, or the tape speed was slowed down in the mastering process, which would have the effect of lowering the pitch of the recording.

In any case, the song is certainly played in open G. **FIGURE 8** shows the intro to the *How the West Was Won* version of "Bron-Yr-Aur Stomp." Page starts things off much as he does on the *Led Zeppelin III* arrangement, with a couple of strummed natural harmonics at the 12th and seventh frets respectively, followed by some deft banjo-style *crosspicking*, a technique in which the guitarist uses a pick or, as in this case, pick and finger, to play the melody notes and surrounding strings in a manner similar to that employed by

CONTINUED ON PAGE 84

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